

# Section 1

## Introduction



## 1.1 Historic Overview of the Belle Grove Historic District

Belle Grove Historic District, situated near Belle Point, the site of the original Fort Smith, is the oldest neighborhood in the city. Listed on the National Register of Historic Places on July 16, 1973, the twenty-two square block area is the second oldest residential historic district in the state. On September 3, 1974, the City of Fort Smith established the area as an historic district by local ordinance pursuant to state law. A treasure of preserved mid to late 19<sup>th</sup> century and early 20<sup>th</sup> century buildings, the Belle Grove Historic District reflects a variety of architectural styles. These styles include Victorian Gothic Revival, Victorian Renaissance, Victorian Baroque, Victorian Second Empire, Queen Anne Victorian, Eastlake Victorian, and Classic Revival. The most prominent building, Belle Grove School, now the Belle Grove School House Apartments, is the landmark of the neighborhood from which the district is named.

The history of Fort Smith is intimately tied to the westward expansion and the American Frontier. From the time that Fort Smith was established in 1817 until the end of the Civil War, life in Fort Smith centered on Belle Point and Belle Grove. In 1803, the United States purchased the Louisiana Territory from France, including what is now the State of Arkansas. From 1803 until the creation of the Arkansas Territory in 1819, the area was administered as the Territory of Upper Louisiana and later as the Missouri Territory from St. Louis. Beginning in 1814, the United States forced the Cherokee nation to cede its more attractive lands in the East in exchange for a tract in the Louisiana Territory, which now constitutes portions of Arkansas. These lands were already occupied by the native Osage Tribe and conflict rapidly developed between the two tribes over the land. As a result, settlers in the area sought the protection of the Federal government. In 1817, the War Department ordered Brevet Major William Bradford to establish a post on the Arkansas River as near as possible to the western boundary of the Cherokee lands. On Christmas Day in 1817, Major Bradford and Company A of the Army's famous Rifle Regiment set up camp on Belle Point overlooking the confluence of the Arkansas and Poteau Rivers.

From the establishment of the Fort in 1817 to the turn of the century, Fort Smith boasts a colorful past that is rich in history. American literary figures Washington Irvin and Josiah Gregg spent time in Fort Smith and military leaders Zachary Taylor, George McClellan and Benjamin Louis Eulalie Bonneville were stationed at the Fort or lived in the city. During the Civil War, Fort Smith, like most of Arkansas, was a city of divided localities. The Federal troops evacuated their garrison at Fort Smith on April 23, 1861, and the city remained in Confederate hands until September, 1863. At the end of the Civil War, Fort Smith experienced a period of growth which expanded its boundaries far beyond the limits of the 1840 town plat. During this period of postwar prosperity, many stately and ornate homes representative of the late Victorian Period were built in the area surrounding the Belle Grove School. Belle Grove School was the first public school and was established soon after the Civil War.

Early in 1875, President Ulysses S. Grant appointed Isaac Charles Parker to preside over the United States Court for the Western District of Arkansas. His predecessor had vacated the office under threat of impeachment proceedings and when Judge Parker assumed office, he found the court in a state of disrepute and held in scorn by both law-abiding citizens and criminals. For twenty-one years, Judge Parker ruled with an iron hand over this vast territory of 74,000 square miles stretching from the Arkansas border to the Rockies and from Kansas to Texas. Parker brought law and order to the frontier by breaking up criminal gangs and delivering swift and certain justice. During Parker's tenure he presided over 12,000 criminal cases.

Fort Smith continued to grow and in the early 20<sup>th</sup> century, the city extended its boundaries more than two miles northeast and east of the original township location. This pattern of growth continued and shifted the center of population further and further away from the original central business district. The trend culminated in 1970 with the construction of Central Mall, a large enclosed regional shopping center three miles east of the downtown area and the Belle Grove neighborhood. As a result, the oldest section of the city went into a serious decline and many significant historic buildings fell into disrepair and were threatened by demolition. Although some limited preservation efforts had occurred, the major impetus for preservation can best be attributed to local resident Julia Yaden.

## BELLE GROVE HISTORIC DISTRICT

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Appalled by the continuing destruction of beautiful and historically significant buildings in Fort Smith, Julia Yaden established the Fort Smith Heritage Foundation in 1970. Consisting of a handful of like-minded preservationists, Yaden and the other Foundation members successfully halted the demolition of many significant buildings and restored other buildings. The first project undertaken by the Foundation was the restoration of the historically-important home of W.H.H. Clayton, a prominent United States district attorney who served under Judge Parker. In 1973, the Foundation worked to successfully place the twenty-two square block area on the National Register of Historic Places.

Today, due to the past efforts of Julia Yaden, the Fort Smith Heritage Foundation, and other preservation-minded citizens who continue to preserve the architectural treasures in the city's oldest neighborhood, the Belle Grove Historic District survives to reflect our city's unique historical character and identity.

## 1.2 Overview of Belle Grove Historic District Architectural Styles

- .1 Fort Smith and the Belle Grove Historic District are very fortunate to have within the District such an architecturally diverse group of building styles from different periods. It is a living museum of our architectural heritage that allows us to better understand our history. There are perhaps very few (if any) other historic districts in this country that have so many different styles of historic buildings. Surrounding the District and throughout other areas of Fort Smith there are many other historic structures.

Architectural styles are not a result of just the construction method or ornamentation. Several other components must be considered in determining a style. The plan, building materials, roof shape, shape of the footprint, openings, porches and dormers, etc., have a bearing on a particular style identity.

Since most architectural styles have been introduced in cities, some have been altered for smaller towns. During the development of our nation, such things as mail-order plans were used. Sears Roebuck and Company had many plans in a catalog where one could purchase a "kit" including everything from the foundation up including the sink, stove, roof covering, etc.

In the Belle Grove Historic District there are numerous architectural building styles including one of the earliest French Colonial from around 1850 and the Federal style in 1869. The District also contains buildings in the Colonial Revival, Italianate, Second Empire, Carpenter Gothic, Folk Victorian, Queen Anne, Stick, Eastlake, Romanesque Revival, Richardson Romanesque and Classical Revival styles. These are part of the Victorian period of circa 1837-1920, named for Queen Victoria of England who reigned from 1837-1901. Later building designs were constructed in American Foursquare, Craftsman, Prairie and Mission styles.

Many buildings include parts from several styles in their design, as people were influenced by their neighbors or local adaptations of a particular style. Some are identified simply as Vernacular style.

Architectural style as used in the dictionary: "A definite type of architecture distinguished by special characteristics of structure and ornament."

- .2 **The U.S. Department of the Interior, National Park Service, National Register Bulletin, Pages 25-26, list the following information:**

### DATA CATEGORIES FOR ARCHITECTURAL CLASSIFICATION

The following list has been adapted from *American Architecture Since 1780. A Guide to Architectural Styles* by Marcus Whiffen; *Identifying American Architecture* by John J.G. Blumenson; *What Style Is It?* By John Poppeliers, S. Allen Chambers, and Nancy B. Schwartz; and *A Field Guide to American Houses* by Virginia and Lee McAlester.

The categories appearing in capital letters in the far-left column relate to the general stylistic periods of American architecture. The subcategories, appearing in the middle column, relate to the specific styles or stylistic influences that occurred in each period. The right column lists other commonly used terms.

CATEGORY	SUBCATEGORY	OTHER STYLISTIC TERMINOLOGY
COLONIAL	French Colonial	-
	Spanish Colonial	Mexican Baroque
	Dutch Colonial	Flemish Colonial
	Postmedieval English	English Gothic; Elizabethan; Tudor; Jacobean or Jacobethan; New England Colonial; Southern Colonial
	Georgian	-
EARLY REPUBLIC	Early Classical Revival	Jeffersonian Classicism; Roman Republican; Roman Revival; Roman Villa; Monumental Classicism; Regency
	Federal	Adams or Adamesque

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CATEGORY	SUBCATEGORY	OTHER STYLISTIC TERMINOLOGY
MID-19TH CENTURY	- Greek Revival Gothic Revival Italian Villa Exotic Revival Octagon Mode	Early Romanesque Revival - Early Gothic Revival - Egyptian Revival; Moorish Revival -
LATE VICTORIAN	- Gothic  Italianate Second Empire Queen Anne Stick/Eastlake Shingle Style Romanesque  Renaissance	Victorian or High Victorian Eclectic High Victorian Gothic; Second Gothic Revival Victorian or High Victorian Italianate Mansard Queen Anne Revival; Queen Anne-Eastlake Eastern Stick; High Victorian Eastlake - Romanesque Revival; Richardsonian Romanesque Renaissance Revival; Romano-Tuscan Mode; North Italian or Italian Renaissance; French Renaissance; Second Renaissance Revival
LATE 19TH AND 20TH CENTURY REVIVALS	Beaux Arts Colonial Revival Classical Revival Tudor Revival  Late Gothic Revival Mission/Spanish Colonial Revival Italian Renaissance French Renaissance Pueblo	Beaux Arts Classicism Georgian Revival Neo-Classical Revival Jacobean or Jacobethan Revival; Elizabethan Revival Collegiate Gothic Spanish Revival; Mediterranean Revival - - -
LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS	- Prairie School Commercial Style Chicago Skyscraper Bungalow/Craftsman	Sullivanese - - - - Western Stick; Bungalowoid
MODERN MOVEMENT	-  Moderne  International Style Art Deco	New Formalism; Neo-Expressionism; Brutalism; California Style or Ranch Style; Post-Modern; Wrightian Modernistic; Streamlined Moderne; Art Moderne Miesian -
OTHER	-	-
MIXED	-	More than three styles from different periods (for a building only)

.3 The following "style" briefs present an explanation of the various "architectural styles" included in the Belle Grove Historic District.

## A. French Colonial Style (c.1700-1830) (to 1860)

The Illustrated Dictionary of Architecture defines French Colonial Style architecture:

"A style developed by the French colonists in America, particularly in New Orleans from 1700 onward; featured a symmetrical facade with a porch reached by steps and a projecting roof across the entire front and sometimes around the sides; wrought-iron balconies extended over the sidewalk. They typically had high steeply pitched roofs, decorated with ornamental finials at each end of the roof ridge."

French Colonial style characteristics include:

- Stone foundations with partial basement.
- One full-story with a second-story in the sloped roof.
- High pitched, dual pitched, hipped, or side gabled roofs with wood shingles.
- Pitched roof gabled dormers.
- Stucco or wood siding over wood frame exterior walls.
- A veranda or porch under the main dual pitched roof overhang.
- Double hung windows with vertical board shutters on lower windows.
- Floor plan usually rectangular.

## B. Federal Style (c.1760-1850)

The Illustrated Dictionary of Architecture defines Federal Style architecture:

"Low-pitched roofs, a smooth facade and large glass areas characterize this style. Geometric forms accentuate the rhythm of the exterior wall, which is elegant and intentionally austere. Although it rejected Georgian decoration, it retained its symmetry, pilaster-framed entrance, fanlight and sidelights. Windows were simply framed, and quoins were abandoned."

One version of the Federal style had a rectangular plan that included solid brick walls over a stone or rock foundation. The end walls were tall with high pitched, parapeted brick corbeled raking brick caps, and dentils. At the center high point of the end walls were two symmetrical brick chimneys on the same plane as the wall. The top of the wall between the chimneys was a flat parapet that matched the pitched parapets. The chimneys had brick corbeling and dentils to match the walls.

The roofs were of wood shakes and had a high pitch matching the end walls.

The front and rear had full width wood porches covered by the wide overhang of the roof, supported by symmetrically located wooden columns. Between the columns was a wood railing with thin wooden balusters.

The front and rear walls below the overhangs contained a door at the center with symmetrical rectangular windows on either of its sides. The end walls had two symmetrical windows on the main level and one at the center of the second floor. Most of the windows had louvered wood shutters.

## C. Carpenter Gothic Style (c.1800-1880)

The Illustrated Dictionary of Architecture defines Carpenter Gothic Style architecture as:

"A style characterized by the application of Victorian Gothic motifs, often elaborate: by artisan woodworkers using modern machinery to produce ornamentation for building facades."

"This style was sometimes called "Wooden Gothic."

The invention of the steam powered scroll saw (jig saw) made mass production of "gingerbread" trim, balusters, columns and other ornamental details an opportunity for the carpenters who were using "plan books" to construct generally small to medium sized economical houses and cottages of wood frame construction.

Balloon framing was used for multi-story wood framed structures and the houses had wood clapboard or board and batten siding. Liberties were taken by the builders to change or add to the plans and exterior ornamentation. Some of the "Wooden Gothic" style examples can appear to be too whimsical and overdone.

Many similarities with the "Victorian Gothic" style (c.1860-1890) make it difficult to separate the two. Carpenter Gothic" is similar to the "Gothic Revival" style (c.1830-1860) and "Folk Victorian" style (c.1830-1860).

Some architectural historians consider the "Carpenter Gothic" or "Wooden Gothic" one of the best examples of American Craftsmanship. This style was popular throughout the country in the mid 1800's.

Some characteristics of this style include:

- Gabled, medium to high pitched roofs with asphalt shingles.
- Rectangular or "L" shaped plan
- Low to the ground with little exposed masonry base.
- Lancet arched or squared window heads
- Trellis like ornamented columns which could have lattice or filigree panels between (2) square columns. This provided for flowering vines to climb.
- Siding and gable ends with an applique at the top.
- Gable end, cornice rake cutout patterns were also used.
- Wooden shingles in several shapes could be applied on wall surfaces for further ornamentation.



## D. Gothic Revival Style (c.1830-1880)

The Illustrated Dictionary of Architecture defines Gothic Revival Style architecture as:

"A romantic style (1830-1860) distinguished by vertically pointed arches, steeply pitched complex gable roofs, finials, and medieval decorative motifs. Country houses featured wide verandas and octagonal towers or turrets. Windows in dormers had hood molds with gingerbread trim running along the eaves and gable ends. Variety was the standard of the style."

Architectural historians differ on the time frame for the popularity of this architectural style which occurred from about 1820-1860, and some indicate its period as 1840-1880. The style probably continued into the 1890's.

The Gothic Revival style was popularized by the American architect Alexander Jackson Davis. Many of his house plans were published in the books of Andrew Jackson Downing, a well known American landscape architect.

Additional characteristics of this style are:

- Floor plans were rectangular or 'L' shaped and asymmetrical.
- Exterior walls were of wood frame with horizontal or board and batten siding, brick with or without stone quoins and cut stone.
- The steep pitched gabled roofs have tall ornate topped chimneys with corbeling.
- The roof coverings ranged from wood or asphalt shingles or slate tile on the more elaborate mansions.
- The gable ends or "rakes" had decorative ornate "gingerbread" bargeboards.
- Dormers were often called "wall dormers" because they were an extended part of the lower wall. There could be one, two or even three wall dormers on a side.
- One-story, very low sloping roof-topped porches could extend across the entire front and have low arch-like tracery between single or double columns. There could be a decorative, balustraded wood railing over the porch.
- Tops of window openings could be arched, triangular or flat and have plain or stained glass windows in casement or double-hung sash.
- Lintels over brick or stone window openings were of an inverted "U" (hood mold) or arched stone or crown moldings if in wood walls.
- Bay or oriel windows were often featured.

## E. Italianate Style (c.1840-1880)

The Illustrated Dictionary of Architecture defines Italianate Style architecture as:

"A style (1840-1880) typified by a rectangular two or three-story house with wide eaves supported by large brackets, tall, thin, first-floor windows, and a low-pitched roof that is topped with a cupola. There are pronounced moldings, details and rusticated quoins. Earmarks of the style are arched windows with decorative "eyebrows" and recessed entryways. The style appeared in cast-iron facades, whose mass produced sections featured many stylized classical ornaments."

Very few of these style houses were built in the southern states.

This style was also known as "the Bracketed Style" or "American Style" by some historians.

Additional characteristics of this style are:

- Floor plans could be almost square and ceilings were high; therefore, high windows were prevalent.
- Perhaps the first use of cast-iron ornament and lintels and window sills. Many of the window opening lintels were curved and similar to the rectangular "hood mold" of the Gothic Revival style.
- Brackets below the wide eaves may be single, evenly spaced wood modillions or be large and ornate pairs.
- Windows may be paired round arched windows surrounded by stone lintels, jambs and sills or a single curved lintel may be over a pair of round arched windows or a single window. Decorative cast metal window lintels or sills with brackets may be found. Low triangular shaped (pedimented) protruding "eyebrows" over windows also can be seen.
- Exterior wall materials included primarily brick with or without quoins. However, wood walls with wood siding were used in the western states as well.
- Entry doors were usually paired and paneled and with a single hood molding over the pair.
- Porches could be one bay wide or extend across the front facade.
- Many Italianate buildings have details similar to those of the Gothic Revival Style since the styles occurred during the same time period.

## F. Romanesque Revival Style (c.1840-1900)

The Illustrated Dictionary of Architecture defines Romanesque Revival style architecture as:

"A style (1840-1900) characterized by monochromatic brick or stone buildings, highlighted by semicircular arches over window and door openings. The arch was also used decoratively to enrich corbel tables along the eaves and courses marking horizontal divisions. The arches and capitals of columns are carved with geometrical medieval moldings. Facades are flanked by polygonal towers and covered with various roof shapes."

Derived from the Medieval Romanesque architecture of France and Spain, this style was most popular in this country in the 1870's-1880's due to the industrial revolution and the large fortunes of many people of that period. The materials used were stone and/or brick.

Some characteristics of this style are:

- Brick or stone walls
- Wide half rounded arches and flat lintels over doors and windows
- Brick corbeling at roofs
- No overhangs
- Voussoirs at rounded arches
- Bold, simple and heavy massing
- Tile or slate roofs with some flat roof elements
- Octagonal, square or round turrets with matching steeples
- Parapet gables
- Chimneys with corbeled tops
- Squat heavy columns
- Carved panel inserts

The style was elaborated and developed by H.H. Richardson. Later a similar style became Richardson Romanesque, or Richardsonian style.

## G. Eastern Stick Style (c.1850-1890)

The Illustrated Dictionary of Architecture defines Stick Style architecture as:

"An eclectic wooden-frame style of the late 1800's that was usually asymmetrical in plan and elevation. It had wood trim members applied as ornamentation on the exterior that expressed the structure of the building, as corner posts and diagonal bracing; also featured porches and towers ornamented in the same manner, and ornamented gable apexes."

The term "Stick Style" was coined by Yale Professor, Vincent J. Scully about 1960, and refers to "Eastern Stick Style."

The "Eastern Stick Style" (c.1850-1890), as described here, differs from "Western Stick Style" (c.1890-1920). The Western Stick Style was more similar to the "Prairie Style," which occurred (c.1900-1920), and may have influenced Frank Lloyd Wright in his designs in the "Prairie Style."

The "stick style" design was an eclectic part of the Victorian era from circa 1850 to 1890. It is a distinct American architectural style of wood-frame construction with tall walls and steep, usually wood shingle, roofs with wide overhanging eaves supported by wooden brackets. The basic premise of its concept was that architecture should be "truthful" and the exterior should resemble the inner structural framing which, during its time (circa 1830-1945), was called "balloon framing." Balloon framing was a term given to a method of wood stud framing for the exterior building walls. The studs were extended from the sill plate on the foundation to the roof rafters in one piece. The ends of the intermediate floor supports (joists) were placed over "end joists" which were nailed between the sides of the wood studs. A 4x4 corner post was placed at each corner. "Balloon framing" was later (circa 1940's) replaced by "platform framing" where each floor was constructed over the exterior stud walls as they were erected. Thus the "platform" was built at each level.

On the "stick" exterior, vertical boards were placed at corners and window and door jambs and extended upwards to the roof eaves. To facilitate this stick trim, openings were often stacked directly above the lower openings where possible, thus the extension from foundation or baseboard to the eaves. Between the vertical trim boards, which were generally about 4 inches wide, horizontal trim boards could be placed; thus, a framed area was formed in which various patterns of shingles or siding boards could be placed, including "X" diagonal trim. The placement of the exterior trim did not match the actual structural elements of the interior.

The stick style was asymmetrical with porches (or verandas) which could wrap around much of the front and side elevations. The porches had plain or ornate round or square columns with straight or curved knee-brackets that formed a "Y." Second and third story porches were also incorporated to take advantage of wide roof overhangs.

Roof elements were very steep, including some steeples. Gabled end-walls and dormers often had decorative wood trusses set out from the wall at the roof rake fascia. The ornate trim and ornamentation resembled some earlier Gothic Revival elements and transitioned it to the later Queen Anne style which incorporated some of the "stick" style elements, such that it can be difficult to differentiate between the styles.

Being a part of the Victorian Era, the buildings were painted numerous bright colors.

## H. Second Empire Style (c.1855-1885)

This "Victorian" style evolved during this country's industrial revolution in the late 19th Century. The style took its name from the French program to rebuild Paris under Emperor Louis Napoleon III (1852-1870), called the Second Empire. One of his favorite projects was enlarging the Louvre with a mansard roof, which started a popular trend in Paris and transferred to America.

Many of our national capitol buildings, built during President Grant's two terms, are of this style. As a result, the style has been called "the General Grant Style" by some historians. Many mansions were also designed in this style, which reflected wealth.

Some originally built "Italianate" style buildings had mansard roofs added above the cornice line to replicate the Second Empire style, which became fashionable for the time. The most distinguishable feature of the style is the high one-story "mansard" roof of metal, wood shingle, or slate tiles, which was invented by a 17th Century French architect named Francois Mansart (1598-1666). The Second Empire style was replaced in popularity around 1880 by the Queen Anne style and the Colonial Revival style.

The General style is monumental and ornate.

Other characteristics of this style:

- Usually there were two (2) massive full stories below the full story attic or finished third floor dormered mansard roof. On top of the mansard sloping roof was a low, nearly flat, metal covered roof."
- The mansard roof can have several different side silhouettes; straight slope, straight slope into a flair, concaved, convex or 'S' curved. Below the soffits of the mansard overhang were ornate wooden brackets and metal cornices similar to the Italian style. Dormers had either flat roofs, gabled or arched pedimented roofs.
- Large, high, double-hung single light sash on the exterior had cast iron ornate lintels and plain cast iron sills.
- The mansard roof can be placed on nearly any style building; therefore, it is something difficult to recognize whether it is a real Second Empire building.
- Cupolas were sometimes placed at the center of the roof.
- Entry doors were usually paired, as was the "French" door.
- Italianate features can be found in the porch detailing.
- In many cases the porches were flat roofed and may act as a balustraded balcony.
- The porch ceilings were generally beaded board.
- If tile shingles were used for the roof, it was fashionable to use multicolored, different shapes, and lay them in an interesting pattern.
- Tall brick chimneys penetrate the mansard roof.
- The wood turnings were usually machine made and the pressed or cast metal trim, lintels, and sills were readily available.

## I. Richardson Romanesque/Richardsonian Style (c.1870-1900)

The Illustrated Dictionary of Architecture defines Richardsonian Style architecture as:

"Named for Henry Hobson Richardson, this style (1870-1900) featured a straightforward treatment of stone, broad roof planes and a select grouping of door and window openings. It also featured a heavy, massive appearance with a simplicity of form and rough masonry. The effect is based on mass, volume, and scale rather than decorative detailing, except on the capitals of columns. The entry includes a large arched opening without columns or piers for support."

"Romanesque Revival" became "Richardson Romanesque" circa 1870-1900.

H.H. Richardson is recognized by many historians as one of the three greatest American architects, along with Louis Sullivan and Frank Lloyd Wright. This uniquely American style of architecture was transformed from the Romanesque Revival style to "Richardson Romanesque" due to his great influence in America after he designed the Allegheny Courthouse in Pittsburgh and won a competition to design Boston's Trinity Church in 1872.

Cost was one factor that contributed to this very popular style of building to be short-lived. Only wealthy patrons could afford to build a residence in this style.

The "Richardson Romanesque" style was popular for churches, university buildings, and public buildings such as railroad stations and courthouses.

Characteristics of this style include:

- Massive monumental fortress-like scale
- Short, wide, massive rounded towers or turrets or curved corners.
- Wide arched or arcaded entries
- Round arched windows with masonry mullions
- Short, stocky chimneys and columns
- Concrete porches and steps with stone balustrades
- Concrete porches and steps with stone balustrades
- Steep roofs usually of slate and hipped or gabled with no overhangs
- Many gables of masonry

## J. Eastlake Style (c.1870-1880)

The Illustrated Dictionary of Architecture defines Eastlake Style as:

"A style (1870-1880) characterized by a massive quality, in which posts, railings and balusters were turned on a mechanical lathe. Large curved brackets, scrolls and other stylized elements are placed at every corner or projection along the facade. Perforated gables, carved panels and a profusion of spindles and latticework along porch eaves are typical. Lighter elements are combined with oversized members to exaggerate the three dimensional facade."

The style is named after Charles L. Eastlake, an English architect and interior designer, (1833-1906).

Other characteristics of the style:

- Oversized decorative elements such as posts.
- Gable end decorative elements on the roof rake overhang were typical.
- Many of the Eastlake decorative elements were used on Queen Anne and Stick Style houses.

## K. Folk Victorian Style (c.1870-1910)

The Illustrated Dictionary of Architecture defines Folk Victorian architecture as:

"Simple structures usually intended to provide only basic shelter suitable for the surrounding terrain, without concern for following any architectural style; built of local materials and available tools by the people who would inhabit them."

The term "Folk Victorian" denotes the use of Victorian decorative elements on smaller simple house forms.

Some style characteristics are:

- Small footprints
- Low platform or raised porches usually full-width of the front at the entry except for an "L" plan extending out to the front of the porch.
- The porch had decorative shaped Queen Anne type round columns, or square wood posts with chamfered corners, with decorative knee braces and decorative spindles or flat cut-out patterned wood elements below the porch beams. Porch railings between columns were varied from thin square balusters to turned spindle balusters.
- Gable ends could have a raked cornice and/or a return cornice with wooden brackets underneath its soffit.
- Most roofs were of the gabled end type and were high pitched but, occasionally, there were hipped or pyramidal roof shapes. Roof materials varied from sheet metal or wood shingles to asphalt shingles.
- Numerous Victorian decorative elements might be added at porches, gable ends or railings.
- Windows were generally double-hung with one over one or two over two panes, and some had wood shutters.
- The exterior walls were wood frame with wood siding or, occasionally, wood shingle siding.



## L. Queen Anne Style (c.1875-1910)

The style became popular in the United States after the construction by the British of two Queen Anne buildings at the 1876 Centennial Exposition in Philadelphia. Many historians labeled the Queen Anne style the most "picturesque" in our history.

The first American Queen Anne building was the William Watts Sherman House in Newport, Rhode Island, by H.H. Richardson in 1874.

Characteristic of the style:

- Floor plan is usually asymmetrical and 'L' shaped.
- Foundations are of stone.
- Exterior wall materials were of brick, stone or wood, and could have had the first story of brick or stone with the upper stories of stucco or wood with wood siding and/or decorative shingles of various patterns and colors. Some have Stick Style patterns. On brick walls, some terra cotta panels or patterned brick insets were used.
- Roofs were of steep hipped or gabled with multiple roofs intersecting and overlapping. Gable ends often include the open lacy woodwork (perforated gables) by Eastlake on the fascia rake cornice, or half-timber with stucco, siding or shingles.
- Chimneys are tall massive, ornate, patterned and corbeled.
- There are corner turrets and multi-sided towers with conical or steep pyramidal roofs or steeples. Some towers or turrets have onion-shaped Islamic type domes covered with patterns or plain wood shingles.
- Porches or verandas are of varying sizes from a one-bay offset entry type to a full facade width or wrap-around veranda-type similar to the Stick style. The posts (which are sometimes paired) and railings are usually made of machine-turned pieces and brightly colored.
- Roof dormers and wall dormers similar to the Gothic Revival style were used.
- There is not a place on the walls that does not have multiple details, patterns, carvings, materials or textures.
- Windows vary from double-hung one-over-one to tall casement, any of which may have some stained glass panes.

## M. Mission Style (c.1890-1920)

The Illustrated Dictionary of Architecture defines Mission Style (c.1890-1920) as:

"A characteristic of this style (1890-1920) is its simplicity of form. Round arches supported by piers form openings in the thick stucco walls, with roof eaves that extend beyond the wall surface. Towers, curvilinear gables and small balconies were used on large buildings. The only ornamentation is a plain string course that outlines arches, gables or balconies."

The style began in California.

Some features which characterize this style:

- The entries and front facades can be symmetrical or asymmetrical.
- Most have raised partial or full width porches of concrete with or without tile.
- Spanish tile roof covering, most of which was usually red. The building at 404 N. 7th, in the Belle Grove Historic District, has green tile.
- Stucco was the most popular wall material; however, brick and rough ashlar stone or combinations of these were used.
- Mission shaped parapets and mission shaped dormers on the front, and often on a side, especially on corner lots.
- Roofs were hipped with a high pitch or had Mission shaped parapeted gables and Spanish tile.
- Mission shaped parapets had stone copings with concave or convex curves and horizontal or vertical surfaces.
- Wide, open overhangs with exposed roof outriggers and eave fascia.
- Most often two or more story's high.
- Balconies over porches would have solid mission shaped curved parapets with stone copings in lieu of railings.
- Porch columns were wide, usually square or, occasionally, round.
- Windows were usually double-hung and some windows had arched tops.

## N. Colonial Revival Style (c.1890-1940)

The Illustrated Dictionary of Architecture defines Colonial Revival architecture as:

"The reuse of Georgian and Colonial design in the United States towards the end of the 19th and 20th Centuries, typically in bank buildings, churches, and suburban homes."

This style was used to reflect an interest in America's past and American Colonial architecture such as Georgian and Federal styles, after the 1876 Philadelphia Centennial Exposition.

Characteristics of the Colonial Revival style also include:

- Plans were generally symmetrical.
- Porches have columns with plain or Ionic capitals and are either round or square.
- Roofs usually had dormers for the attic or a third-story and were gabled, hipped or gambreled, and covered with metal, slate tile or asphalt shingles. The overhangs were narrow and could have modillions on the closed soffits.
- Large double-hung windows and could have twelve lights in each sash.
- Palladian windows were often used.
- Chimneys were simple and plain.
- Smaller porches were replacing the wide verandas.
- Entryways were accentuated and had a decorative panel door with sidelights and/or a transom or fanlights above the doorway.
- Exterior walls could have brick or beveled wood siding.

## O. Classical Revival Style (c.1895-1940)

The Illustrated Dictionary of Architecture defines Classic Revival architecture as:

"An architectural movement based on the use of pure Roman and/or Greek forms, in reaction to Rococo and Baroque design."

Several terms for this style are used by different architectural historians. Classic Revival, Classical Revival and Neo Classicism and Neo Classical are used to describe this style and period. Architects of this style based their design on the elements of Greek and Roman architecture.

In "A Field Guide to American Architecture," Author Carole Rifkind states:

"Make no little plans; they have no magic to stir men's blood and probably will not be realized. Make big plans; aim high in work and in hope. Let your watchword be order and your beacon beauty." These are the words of architect Daniel Burnham, whose magnificent scheme for the Columbian Exposition at Chicago in 1893 inflamed the nation with passion for the City Beautiful."

As a result of this passion and the principles developed at the Ecole des Beaux-Arts in Paris, the Classical Revival style had started. Most public buildings were designed in this style. Classical orders and columns were used to add prominence and symmetry to facades with porticos, most often two-stories with a gabled pediment above.

The Greek orders were the most popular; therefore, the Roman arch was seldom used. The buildings were generally two-stories high. If a one-story portico was used, it could have an open porch with a balustrade above. If a full width porch was used, a center section might extend outward with a plain or decorative pediment above it.

Roofs could be hipped or gabled and with or without dormers. They could be covered with slate, metal roof tile, or asphalt shingles. Eaves were closed with a soffit which was of medium width. Under the eaves were plain wooden modillions (outriggers) evenly spaced.

The building foundations of stone raised the floor and concrete porch levels several feet above grade and supported brick or stone exterior walls.

Windows were large rectangular and double-hung with multi-pane or single upper and lower panes. The window openings had stone lintels and sills. Occasional bay windows, transoms (some with stained glass) or paired windows, can be found on this style of building.

Entry doors were wide, usually paired or with sidelights. Side extensions and covered and columned porches could be added to the design.

## P. Prairie Style (c.1897-1940)

The Illustrated Dictionary of Architecture defines Prairie Style architecture as:

"A style (1900-1940) that is typical of the low horizontal house associated mostly with the work of Frank Lloyd Wright and his followers. Horizontal elements were emphasized in these one or two-story houses, built with brick or timber and covered with stucco.

The central portion that rises above the flanking wings were separated by clerestory windows.

The eaves of the low-pitched roof extend well beyond the wall. A large chimney is located at the axis of intersecting roof planes. Casement windows are grouped into horizontal bands continuing around the corners.

Exterior walls are highlighted by dark wood strips against a lighter stucco finish or by a coping of smooth stucco at the top of brick walls."

Part of Frank Lloyd Wright's (1867-1959) philosophy of architecture was that a building should be "organic," represent nature, and "grow out of the site." He studied under Louis Sullivan in Chicago as an apprentice. Sullivan coined the phrase "Form follows Function." Frank Lloyd Wright stated "Form and Function are One."

Influenced by his respect for Japanese architecture, most of Wright's house designs were horizontal and low to the ground, as if to represent the rolling Midwest topography of Chicago where he practiced; thus, the "Prairie Style" evolved. Wright also believed that specially designed, built-in fixtures and furniture, light fixtures, urns, tiles and even stained glass windows, were a part of an architect's responsibilities, as well as the concept and creation of the entire building site. This is a truly American architectural style by an American architect. It was one of the architectural styles that was adapted to pattern books in the Midwest during its popularity. A study of Frank Lloyd Wright is a worthwhile adventure for anyone interested in architectural history.

"Prairie School" or "Prairie Style" characteristics also include:

- Strong, low and massive horizontal emphasis with complimenting elements such as chimneys, planters and buttress piers.
- Low-pitched pyramid, hipped, or multi-gabled roofs with tile or asphalt shingles. Additionally, extra-wide projecting closed eaves and some with articulated fascia made of wood or metal.
- Exterior wall materials can include; wood framing with wood siding, stucco with accented wood trim forming panels, brick veneer or solid masonry such as narrow Roman style bricks with stone bands around the building and stone window sills and/or lintels.
- Tall casement windows in rows of windows to form a band as a design element and to let the light in and not just serve as a fenestration design element.
- No attic spaces since the interior ceilings follow the roof pitch for low cathedral-like spaces.
- No basements since the first floor concrete slab was to be part of the earth and usually paved with flagstone and ground smooth.
- Much like the "Craftsman" style and "Western Stick" style, the "Prairie" style houses were an honest expression of the materials used.
- Most footprints were asymmetrical.
- The designs combined low one and two-story components.
- To help emphasis the horizontal aspect, carports, patios, porches, decks or gardens with low masonry walls were often included.

## Q. American Four Square Style (c.1900-1940)

Influenced by the "Classical Revival Style" (c.1895-1940) and somewhat resembling the "Prairie Style" (c.1900-1920) with its wide overhangs, this house's "foot print" was, as its name denotes, "square" on the exterior. There were usually four square rooms on the first floor, which was raised several feet above the ground adding height to make its "cube like" shape. The two-story height with hipped roof and wide hipped roof attic dormers was typical.

The exterior walls may be of brick or of wood framing with wood siding or stucco. A one-story masonry based porch extended the full width of the front.

On a brick structure, four square brick columns could extend up to the porch roof. A concrete porch and steps between brick buttresses were used on the brick structures.

On the wood frame construction, four short, square, straight or tapered wood columns sitting on low square masonry column bases extending about three feet above the porch level supported a low pitched hipped roof. Steps with no railings led up to the porch. Wood framed structures usually have concrete steps and wooden porch decks.

The front entrance was either centered or asymmetrical.

Large double-hung windows and an occasional bay window or carport on one side were typical of the style.

## R. Craftsman Style (c.1900-1930)

The Illustrated Dictionary of Architecture defines Craftsman Style Architecture:

"A style of house most popular in the early 1900's, influenced by the Arts and Crafts movement, and published by Gustav Stickley in his magazine, The Craftsman, published from 1901 to 1916."

The Craftsman style period was circa 1900-1930's. This style is considered as "eclectic" which the dictionary defines: "Composed of elements selected from diverse sources."

The "Craftsman" style was influenced also by the "Bungalow" style developed in California in circa 1890-1940 according to some architectural historians. The two terminologies are often synonymous.

The Stickley's magazine, "The Craftsman," featured home plans available for homeowners to build. Charles and Henry Greene of California were featured as the first architects to promote the English Arts & Crafts movement in America. Their designs combined technology, materials and craftsmanship with an influence from Japanese architecture. The publicity of the style through national magazines made the "Craftsman" house the most popular smaller, middle-class American home.

The "Western Bungalow" Craftsman style was similar to the "Prairie" style which was being adopted in the middle of the country through the influence of Frank Lloyd Wright.

Identifying characteristics of the "Western Bungalow" or "Craftsman" style home include:

- Exposed stone or brick foundation walls.
- Low pitched gabled or sometimes hipped roofs with tile or asphalt shingles.
- Wide roof overhangs with exposed rafters and roof deck supported by decorative wood brackets extended to support a thin fascia beam at the gables.
- Porch or extended gable column supports of short square wood columns (posts), resting on stone caps of square masonry bases which were often tapered upward (battered piers) extending beyond the porch floor level.
- Roof dormers matching the gables or shed roof dormers.
- A clear span tie-beam across the front below the gable overhang of the porch which spans from column to column.
- Raised porches and floors to promote more height and provide crawlspace for pipes, etc.
- Usually one-story or with a partial second-story (due to the limited area below the one-story roof).
- Some porches have masonry railings with stone caps and others do not have railings.
- Small casement or double-hung windows with combinations of small upper lights and a single lower light. This can also be found in the Prairie style house.
- Building plan and roof shapes included: Front gabled roof, 'L' shaped with gables, side gabled, which had the front entry and porch on the long side and, perhaps, a shed or hip roofed dormer above that, or hipped roof.

## S. Vernacular Style (c.1900-1930's)

The Illustrated Dictionary of Architecture defines Vernacular architecture as:

"Architecture that makes use of common regional forms and materials at a particular place and time; usually modest and unpretentious, and a mixture of traditional and more modern styles, or a hybrid of several styles."

This style includes many of the bungalows that were popular nationwide during the early part of the 1900's.

House forms usually took boxy, small rectangular shapes. It incorporated low roof pitches, either gabled or hipped, with a variety of porches and their treatments. Exterior wall materials vary from brick, stucco or wood siding, or combinations of these.

In studying Vernacular houses, there can be seen in many of these a close resemblance to the Craftsman style elements.



## T. WPA (1935-1943)

WORKS PROGRESS ADMINISTRATION (1935-38) and WORK PROJECTS ADMINISTRATION (1939-43) were both names used for the WPA during its tenure from 1933-1943.

Although not an architectural style, the WPA era made a lasting contribution to the welfare of our country and our national cultural and architectural heritage.

The WPA was started in 1933 by then President Franklin D. Roosevelt as part of his program to hire the unemployed and help to bring the country out of the 1929 "Great Depression." There were many agencies under the WPA umbrella. It employed approximately 3.3 million people to work on public work projects such as highways, bridges, art works, writing, as well as educational, public and civic buildings.

Many WPA construction projects were completed in Arkansas. Most of our State & Federal Parks have bridges, roads, cabins and other buildings which still remain as a tribute to the people in the Civilian Conservation Corps (CCC) from 1933-42 who were involved.

The Belle Grove Historic District has an excellent example of the WPA rock work construction. The original Girls Club (Girls, Inc.) building located at 622 North 7th Street was constructed in 1942 with the help of the WPA.

This WPA period was a unique time in our national history.

## BELLE GROVE HISTORIC DISTRICT

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### ARCHITECTURAL STYLES



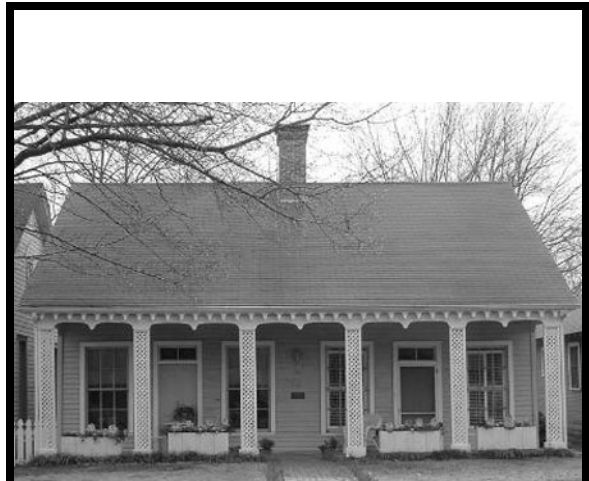
Casper Reutzel House  
5<sup>th</sup> & D Sts.  
c. 1850  
French Colonial



Louis Tilles House  
400 N. 8<sup>th</sup>  
c. 1869  
Federal



First Christian Church  
220 North 7th  
c. 1886  
Gothic/Ecclesiastical



Bernard Bear House  
410 N. 8th  
c. 1869  
Carpenter Gothic Influence

## BELLE GROVE HISTORIC DISTRICT

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### ARCHITECTURAL STYLES



St. John's Episcopal Church  
215 North 6th  
c. 1898  
Gothic Revival



McKibben-Booneville House  
318 N. 7th  
c. 1870  
Italianate



Belle Grove School  
600 North 6th  
c. 1886  
Italianate/Romanesque Revival



Residence  
507 North 6th  
c. 1900  
Eastern Stick

## BELLE GROVE HISTORIC DISTRICT

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### ARCHITECTURAL STYLES



Ben Atkinson House  
309 North 7th  
c. 1882  
Second Empire



James K. Barnes House  
515 North 6th  
c. 1893  
Richardson Romanesque/(Richardsonian)



W. J. Johnston House  
623 North 6th  
c. 1885  
Queen Anne/Eastlake



Sengel Cottage  
504 North 8th  
c. 1886  
Folk Victorian

## BELLE GROVE HISTORIC DISTRICT

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### ARCHITECTURAL STYLES



E.C. Haskett House  
321 North 8th  
c. 1882  
Queen Anne/Eastlake



Win Harper House  
404 North 7th  
c. 1910  
Mission



Sarah Mincer House (restaurant)  
407 North 8th  
c. 1901  
Colonial Revival



Blair Amis House  
708 North 7th  
c. 1898  
Classical Revival

## BELLE GROVE HISTORIC DISTRICT

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### ARCHITECTURAL STYLES



Residence  
509 North 7th  
c. 1905  
Prairie



Matthew Russell House  
515 North 7th  
c. 1925  
American Foursquare



Residence  
723 North 6th  
c. 1919  
Craftsman



Girls Club  
622 North 7th  
c. 1942  
WPA- (Era)

## BELLE GROVE HISTORIC DISTRICT

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### **.4 Belle Grove Historic District - Excellent Examples of Historic Architecture**

<u>5th Street</u>	C. W. Jones House	Thomas Ward House
Casper Reutzel House	415 North 5th	523 N. 5th
5th & D Sts.	c.1900	c.1895
c.1850	Colonial Revival	Queen Anne
French Colonial		
Klingensmith Cottage	George R. Horton House	
611 North 5th	720 N. 5th	
c. 1904	1888	
Queen Anne	Queen Anne	
<hr/>		
<u>6th Street</u>	Baer Memorial Temple	Vaughn-Schaap House
St. John's Episcopal Church	302 N. 6th	Ft. Smith Art Center
215 N. 6th	1888	423 N. 6th
c.1898	19th Century Commercial	c.1871
Gothic Revival	Romanesque	Second Empire
Residence	Clayton House	James K. Barnes House
507 N. 6th	514 N. 6th	515 N. 6th
c.1900	c. 1882	c.1893
Eastern Stick Style	Italianate	Richardson Romanesque (Richardsonian)
Belle Grove School	Lucas Nance House	Apple House
600 N. 6th	601 N. 6th	607 N. 6th
c.1886	c.1895	c.1900
Italianate/Romanesque Revival	Queen Anne	Colonial Revival/Queen Anne
W. J. Johnston House	W. J. Johnston House	Louisa Robinson House
615 N. 6th	623 N. 6th	701 N. 6th
c.1880	c.1885	c.1882
Queen Anne	Queen Anne/Eastlake	Queen Anne
Residence		
723 N. 6th		
c.1919		
Craftsman		
<hr/>		
<u>7th Street</u>	First Christian Church	Herman Baer House
Yadon House	220 North 7th	221 North 7th
216 N. 7th	c.1886	c.1881
c.1900	Gothic/Ecclesiastical	Queen Anne
Traditional/Queen Anne		
Ben Atkinson House	McKibben-Booneville House	Win Harper House
309 N. 7th	318 N. 7th	404 N. 7th
c.1882	c.1870	c.1910
Second Empire	Italianate	Mission

## BELLE GROVE HISTORIC DISTRICT

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### 7th Street (con'd)

McGinty House  
410 North 7th  
c. 1900  
Queen Anne

Birnie House  
418 N. 7<sup>th</sup>  
c. 1915  
Craftsman

Residence  
509 N. 7th  
c.1905  
Prairie Style

Matthew Russell House  
515 N. 7th  
c.1925  
American Foursquare

Abbie Neis House  
523 North 7th  
c.1905  
Classical Revival

Girls Club  
622 No. 7th  
c.1942  
WPA - (Era)

Blair Amis House  
708 N. 7th  
c.1898  
Classical Revival

### 8th Street

Sigmund Baer House  
301 N. 8th  
c.1880  
Classical Revival

Reynold's House  
315 N. 8th  
c.1891  
Eastlake

Sophia Stebler Rent House  
318-320 N. 8th  
c.1885  
Folk Victorian

Charles Smart House  
319 N. 8th  
c.1890  
Queen Anne/Eastlake

E.C. Haskett House  
321 N. 8th  
c.1882  
Queen Anne/Eastlake

Benedict Stebler House  
322 N. 8th  
c.1874  
Italianate

Louis-Tilles House  
400 N. 8th  
c.1869  
Federal

Sarah Mincer House (restaurant)  
407 N. 8th  
c.1901  
Colonial Revival

Wilhemina-Heyman House  
409 N. 8th  
c.1890  
Queen Anne

Bernard Bear House  
410 No. 8th  
c.1869  
Carpenter Gothic influence

Sengel Cottage  
504 N. 8th  
c.1886  
Folk Victorian

Quinn Chapel - AME Church  
723 N. 8th  
c.1920  
Neo-Gothic (Gothic Revival)  
Ecclesiastical



### 1.3 Fort Smith Historic District Commission

Pursuant to Section 19-71 of the Code of Ordinances of the City of Fort Smith, the Historic District Commission for the City of Fort Smith (FSHDC) was established to promote the educational, cultural, economic and general welfare of the public through the preservation and protection of buildings, sites, places, and districts of historic interest in the city through the development of appropriate settings for such buildings, places, and districts.

The FSHDC consists of five members appointed by the Mayor and subject to confirmation by the Fort Smith Board of Directors. Appointments on the Commission are arranged so that the term of at least one (1) member expires each year, and their successors are appointed in a like manner for terms of three (3) years. Vacancies are filled in a like manner for the unexpired term. All members shall serve without compensation. All Commission members must be electors of the city and should be in preservation-related professions, to the extent available in the community.

The FSHDC's powers and responsibilities include issuing Certificates of Appropriateness for proposed exterior architectural changes to the Belle Grove Historic District that are congruous with the historic aspects of the District; investigating and reporting on the historic significance of the buildings, structures, features, sites, or surroundings included in any proposed historic district; and recommending an area or areas to be included in a historic district or districts; and recommending amendments to established districts or additional districts; and conducting meetings and public hearings necessary to carry out these duties.

## 1.4 The Design Review Process

The review process was enacted in 1974 by Ordinance 3193, as amended, to protect the historic character of the Belle Grove Historic District. The ordinance requires that no building, structure, including stone walls, fences, light fixtures, steps and paving or other appurtenant fixtures shall be erected, altered, restored, moved, or demolished within the historic district until after an application for a Certificate of Appropriateness (COA) as to exterior architectural features has been submitted to and approved by the Fort Smith Historic District Commission. The Commission does not consider interior alterations.

A COA is not necessary for ordinary maintenance. Ordinary maintenance includes “replacement in kind” with no changes in design, color, material or exterior appearance. Examples of ordinary maintenance are repainting a structure or building in the same color, minor repairs with no additions or removals, such as replacing rotted porch flooring and siding or replacing the roofing in the same material and color. For assistance in determining if a project is ordinary maintenance, property owners are encouraged to contact the Fort Smith Planning Department at (479) 784-2219.

Property owners proposing new construction or work that will create a change in the design, materials, color, or general appearance of the exterior of structure must submit a COA to the Fort Smith Historic District Commission. A COA application can be obtained at the Fort Smith Planning Department, 623 Garrison Avenue, Room 331 or by visiting the Fort Smith Historic District’s website at [www.fsark.com](http://www.fsark.com). The Fort Smith Historic District Commission meets in voting meetings on the first Thursday of each month at 6:00 p.m and in study session at 4:00 p.m. on the Thursday before the regular meeting. Meeting locations are available by contacting the Fort Smith Planning Department.

Depending on the scope of work, a property owner’s application for a COA will be classified at a regular meeting by the Fort Smith Historic Commission in one of two categories: Category II– exterior changes that do not materially affect surrounding property owners or Category III– exterior changes that materially affect surrounding property owners. Examples of Category II projects include repainting a building or structure in a new color scheme, restoring the original exterior appearance by removing enclosures that are not original to the building or structure, and reconstruction of original porches. Examples of Category III projects include demolition of buildings and structures, new construction and additions to existing buildings, tree removal, and the removal of original architectural elements, such as doors, windows, and ornamental trim.

### **Category II Project Procedures:**

Property owners submitting applications that have been determined as a Category II Project by the historic district commission must submit all required attachments to the Fort Smith Planning Department at least seven (7) days prior to the next regularly scheduled meeting of the historic district commission. The historic district commission will then review the application to ensure compliance with the *Guidelines for Rehabilitation and New Construction for the Belle Grove Historic District and the Secretary of the Interior’s Standards for Rehabilitation*. Once a Category II application is approved by the historic district commission, the property owner can obtain a building permit and commence work.

### **Category III Project Procedures:**

Property owners submitting applications that have been determined as a Category III Project by the historic district commission must submit all required attachments to the Fort Smith Planning Department at least twenty (20) days prior to the next regularly scheduled meeting of the historic district commission. Adjacent property owners are notified by mail of the regular meeting date, time, and place at which time a public hearing will be held on the application. A sign will be posted at the property and a legal notice in the newspaper will be published notifying the general public of the public hearing.

After receiving public comments on the application, the historic district commission will review the application to ensure compliance with the *Guidelines for Rehabilitation and New Construction for the Belle Grove Historic District and the Secretary of the Interior’s Standards for Rehabilitation*. Once a Category III application is approved by the historic district commission, the property owner can obtain a building permit and commence work.

## BELLE GROVE HISTORIC DISTRICT

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### **Appeals:**

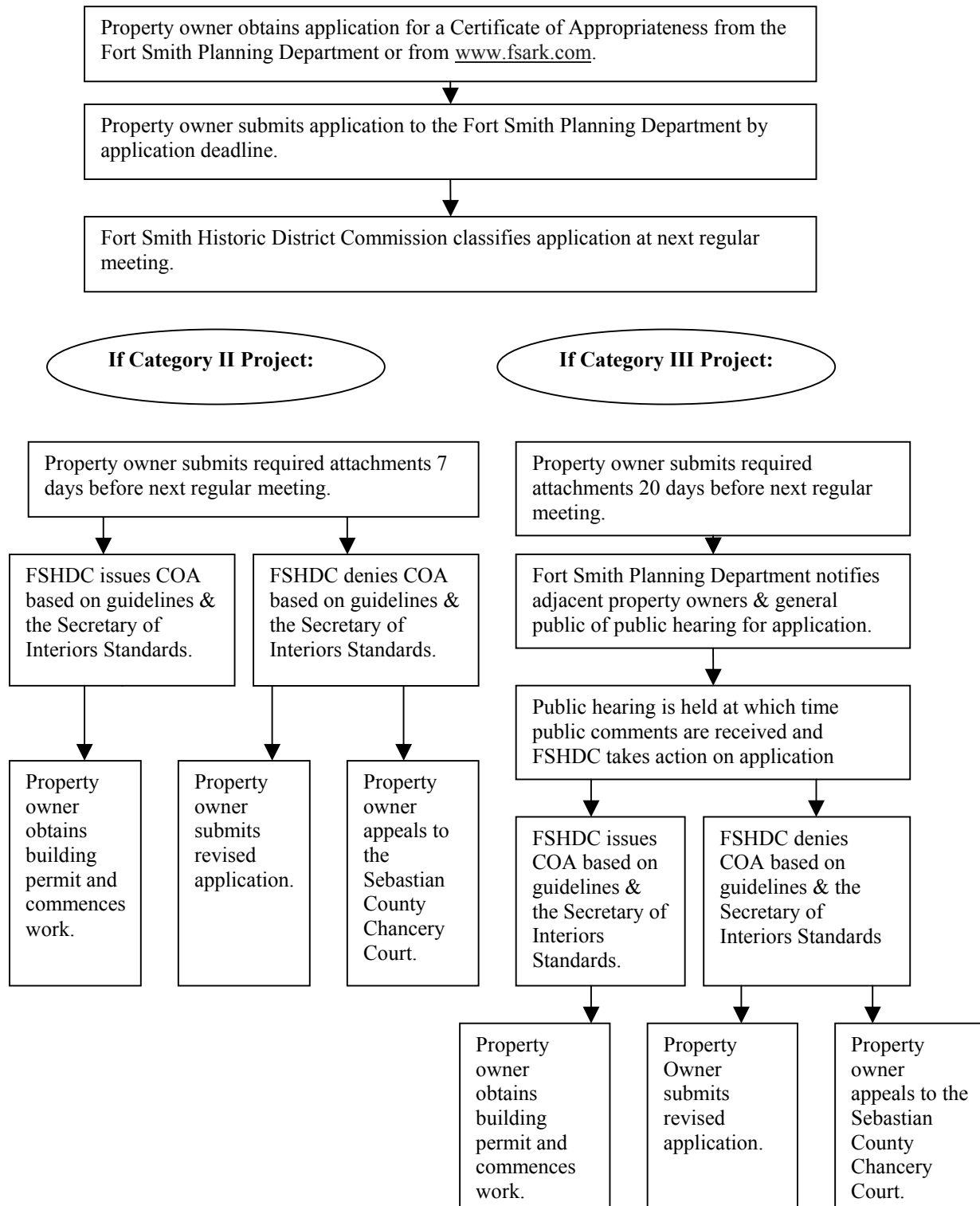
Any applicant aggrieved by the Commission's decision may, within 30 days after the making of such decision, appeal to the Sebastian County Chancery Court. The Court shall hear all pertinent evidence and shall annul the termination of the Commission if it finds the reasons for such determination to be unsupported by the evidence or to be insufficient in law and make such other decree as justice and equity may require.

### **Compliance:**

In accordance with Section 11 of State of Arkansas Act 484 of 1963, any person who violates the local ordinance regulating the Belle Grove Historic District may be found guilty of a misdemeanor, and upon conviction may be fined not less than \$10.00 nor more than \$500.00. Each day that a violation continues to exist shall constitute a separate offense.

See Section 4.3 for Sample-Site Layout Sketch.

## 1.5 Certificate of Appropriateness Flow Chart Categories II and III Applications



## 1.6 The Secretary of the Interior's Standards for Rehabilitation: Overview

Originally written in 1977 and revised in 1990, the Secretary of the Interior's Standards for Historic Preservation Projects were developed to guide work undertaken on historic buildings. The Standards for Rehabilitation (codified in 36 CFR 67) comprise that section of the overall preservation project standards. The Standards were initially developed to determine the appropriateness of proposed project work on registered properties within the Historic Preservation Fund grant-in-aid program, and have been widely used over the years. They have been adopted by historic districts and planning commissions across the country using the Secretary of the Interior's Standards and Guidelines for Preservation, Rehabilitation, Restoration, or Reconstruction Projects:

As noted, while the treatment Standards are designed to be applied to all historic resource types included in the National Register of Historic Places - buildings, sites, structures, districts, and objects - the Guidelines apply to specific resource types; in this case, buildings.

The Guidelines have been prepared to assist in applying the Standards to all project work; consequently, they are not meant to give case-specific advice or address exceptions or rare instances. Therefore, it is recommended that the advice of qualified historic preservation professionals be obtained early in the planning stage of the project. Such professionals may include architects, architectural historians, historians, historical engineers, archaeologists, and others who have experience in working with historic buildings.

The Guidelines pertain to both exterior and interior work on historic buildings of all sizes, materials, and types. Those approaches to work treatments and techniques that are consistent with The Secretary of the Interior's Standards for the Treatment of Historic Properties are listed herein as "Recommended," those which are inconsistent with the Standards are listed herein as "Not Recommended".

Protect and Maintain - After identifying those materials and features that are important and must be retained in the process of rehabilitation work, then protecting and maintaining them are addressed. Protection generally involves the least degree of intervention and is preparatory to other work.

Repair - Following repair in the hierarchy, guidance is provided for replacing an entire character-defining feature with new material because the level of deterioration or damage of materials precludes repair (for example, an exterior cornice; or a complete porch or storefront).

While the National Park Service guidelines recommend the replacement of an entire character-defining feature under certain well-defined circumstances, they never recommend removal and replacement with new material of a feature that - although damaged or deteriorated - could reasonably be repaired and thus preserved.

To provide clear and consistent guidance for owners, developers, and federal agency managers to follow, the "Recommended" courses of action in each section are listed in order of historic preservation concerns so that a rehabilitation project may be successfully planned and completed - one that, first, assures the preservation of a building's important or "character-defining" architectural materials and features, and, second, makes possible an efficient

protection and maintenance that work which should be maximized in every project to enhance overall preservation goals. Next, where some deterioration is present, repair of the building's historic materials and features is recommended. Finally, when deterioration is so extensive that repair is not possible, the most problematic area of work is considered: replacement of historic materials and features with new materials.

Identify, Retain and Preserve - The guidance that is basic to the treatment of all historic buildings - identifying, retaining, and preserving the form and detailing of those architectural materials and features that are important in defining the historic character. When an entire interior or exterior feature is missing (for example, an entrance, or cast iron facade, or a principal staircase), it no longer plays a role in physically defining the historic character of the building, unless it can be accurately recovered in form and detailing through the process of carefully documenting the historical appearance. Where an important architectural feature is missing, its recovery is always recommended in the guidelines as the first or preferred course of action. Thus, if adequate historical, pictorial, and physical documentation exists so that the feature may be accurately reproduced, and if it is desirable to re-establish the feature as part of the building's historical appearance, then designing and constructing a new feature based on such information is appropriate. However, a second acceptable option for the replacement feature is a new design that is compatible with the remaining character-defining features of the historic building. The new design should always take into account the size, scale, and material of the historic building itself and, most importantly, should be clearly differentiated so that a false historical appearance is not created.

Alterations/Additions to Historic Buildings - Some exterior and interior alterations to the historic building are generally needed to assure its continued use, but it is most important that such alterations do not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes. Alterations may include providing additional parking space on an existing historic building site; cutting new entrances or windows on secondary elevations; inserting an additional floor; installing an entirely new mechanical system; or creating an atrium or light well. Alteration may also include the selective removal of buildings or other features of the environment or building site that are intrusive and therefore detract from the overall historic character. The construction of an exterior addition to a historic building may seem to be essential for the new use, but it is emphasized in the guidelines that such new additions should be avoided, if possible, and considered only after it is determined that those needs cannot be met by altering secondary, i.e., non character-defining interior spaces. If, after a thorough evaluation of interior solutions, an exterior addition is still judged to be the only viable alternative, it should be designed and constructed to be clearly differentiated from the historic building and so that the character-defining features are not radically changed, obscured, damaged, or destroyed.

## 1.6 The Secretary of the Interior's Standards for Rehabilitation

The intent of the Standards is to assist the long-term preservation of a property's significance through the preservation of historic materials and features. The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and interior of the buildings. They also encompass related landscape features and the building's site and environment, as well as attached, adjacent, or related new construction. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

- .1 A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
- .2 The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
- .3 Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
- .4 Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
- .5 Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
- .6 Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
- .7 Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
- .8 Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
- .9 New Additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
- .10 New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired

BELLE GROVE HISTORIC DISTRICT

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